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CANNON

DORDT COLLEGE
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NON-INTELLECTUAL APPROACH TO A NON-INTELLECTUAL COMMUNICATION

Music is communication. More specifically music is non-verbal communication. In the contemporary world that we live in, many believe that there is a "failure to communicate". People just can't seem to find the words that they need to say what they want to say. This "hang-up" does not exist in the world of music. Words are not detrimental to expressing a musical feeling. We can say things in music that could not be expressed with words or "verbal communication". Meaningful musical expression comes from the heart; it is an utterance of the feelings within a person. Music is a very personal thing.

Have you ever wondered why God gave us music? Why did He give us such a beautiful and sensitive means of conveying what we feel? Martin Luther said, "Music is a beautiful, gracious gift of God". Music can be an outlet for our emotions; it can be a release for bottled-up feelings and frustrations; it can be a means of expressing how we feel when words are inadequate. In a sense, music has its origin in love. Because God loved us, He gave us music to cheer us, to entertain us, and to comfort us. But in the end, even these work towards the ultimate goal of praising His name in a more creative means of communication. Whether our life is filled with sorrow or gladness, we can give grateful praise to God through music. A beautiful example is the Brahms's Requiem. Not only the words, "Blessed are they that mourn, for they shall be comforted", but also the sensitive phrasing and beautiful melody lines leave us with an in-

describable feeling; a feeling of inward joy in Christ, even in personal sorrow. This is praising God through music. God gave us music so that we might perform, compose, and even listen to music for His glory.

Of course, there are endless aspects of music that we could dig into. We could babble on and on about the philosophy of music, the psychology of music, the symbolic logic of music, the theological implications of music, or even the scientific developments of music. It would not be at all difficult to get "hung-up" on a philosophical, analytical study of music. For example, "What are the dualistic implications of the dichotomy between the abstraction and interpretation in music?" True there is a time and place for this, but that is not our purpose now. Our purpose is to say, "thank you God, for your gracious gift of music."

Music at Dordt College is thriving. Aside from those involved in a curricular study of music, we all have music to eat by, to study by, to goof-off by, and sometimes even sleep by. Many students are involved in choir, band, solo performance, and dramatic performance. Many are very concerned about the place of music in our church. Others are concerned about how we should use contemporary music; when it is appropriate and when it is offensive. Similarly, rock music is very important to many people. Rock music can be used effectively because of its relevancy to our every-day life situations. It can have a real message and impact IF it is used in the proper perspective. And this is a very big "if". We have to remain "on guard" against the possibility of compromising our Christian texts to "fit in" with the rock sound.

(Continued on page six)



GARY VANDER HART: MEANING AND SATISFACTION IN MUSIC

Many today see the meaning of music as Saul did, who hired the harpist David to refresh him and drive the evil spirit from him.

The owner of the Suburban Music Center in Philadelphia was proud of 260 students enrolled in his guitar studios only one year after starting business and was eager to enroll more, because he said young people playing instruments would not be rioting in the streets or looking for mischief.

In this he follows Shakespeare who said "Music soothes the savage beast".

Perhaps the compulsion of many today to have constant music from radio, tape recorder, or TV is to soothe their frustrations.

Music does not always soothe, however. Witness the mob action at some rock festivals. Perhaps our ears are at a further stage of evolution than in Shakespeare's day.

The lover of classical music has an answer: "If quiet classical music were played at rock festivals, the beasts would be soothed. Experiments have proved that cows produce more milk when hearing Bach than when hearing rock."

But the lover of classics is frustrated by considering that David's quiet classics on the harp did not always quench violence, as he passes from the success of the I Sam. 16:23 passage to the violence of the I Sam. 18:10, 11 passage:

I Sam. 16:23 "And it came to pass, when the evil spirit from God was upon Saul, that David took the harp, and played with his hand: so Saul was refreshed, and was well, and the evil spirit departed from him."

I Sam 18: 10, 11: An evil spirit from God came mightily upon Saul, and David played with his hand, as he did day by day. And Saul had his spear in his hand; and Saul cast the spear; for he said, I will smite David even to the wall.

Solomon, as well as Saul, tried music for its usefulness as delighting and soothing; but found this a vain labor.

Ecclesiastes 2: 8, 11: I gat me men-singers and woman-singers, and the delights of the sons of men, musical instruments, and that of all sorts.... Then I looked on all the works that my hands had wrought, and on all the labor that I had labored to do; and, behold, all was vanity and a striving after wind, and there was no profit under the sun."

Solomon has his successors today at Dordt College among those who, like Solomon, have pursued music with zeal, but who now feel it to be a striving after wind. Rather than spend their time in endless rehearsing and practicing for perfection, these students wish to devote their time to gaining wisdom in the study of philosophy, literature, and other languages. In so turning, they are doing exactly as Solomon did, who, after being frustrated in the delights of music (Eccl. 2:8-11), says in the next verse (2:12), "and I turned myself to behold wisdom." His evaluation of this "conversion" has two sides: 2:13 "Then I saw that wisdom excelleth folly, as far as light excelleth darkness", but also a dark side: 2:16, 17 "Of the wise man, even as of the fool, there is no remembrance for ever; he will die even as the fool. So I hated life. . . for all is vanity and a striving after wind."

Saul, Solomon, and ourselves then find frustration and emptiness when we have used music or any other cultural or kingdom activity as a way of deliverance or as having meaning in and of itself under the sun.

Turning from the "goads" (a word used in Eccl. 12:11 to mean problems) to the nails (a word used in Eccl. 12:11 to mean answers), the Christian is often directed to Eph. 5:18, 19 as his chief N. T. answer in the search for meaning in music. Here God says:

"And be not drunken with wine, wherein is riot, but be filled with the Spirit; speaking one to another in Psalms and hymns and spiritual songs, singing and making melody with your heart to the Lord."

In using this passage as an answer to making music meaningful and satisfying, Christians have interpreted it with various emphases.

The first I would call the singing-emphasis.

According to this emphasis, singing, not instrumental playing, provides the way to making music meaningful. Eph. 5:18 says nothing about instruments, but emphasizes singing: "speaking in Psalms and hymns" . . . "singing and making melody to the Lord." Those who carry this emphasis to the extreme are quick to declare that nowhere in the N.T. are instruments mentioned in the worship activities, and they declare that with the destruction of the temple and the end of the ritual of sacrifice, came also the end of the instrumental groups set up by David. They do not allow instruments today in their worship service and sing everything a cappella. I suppose they might say that harp-playing before King Saul didn't soothe, because there wasn't enough singing. They do say that since the inventor of the harp and pipe, Jubal, was of the ungodly line of Cain, a Christian should not devote his time to playing piano or organ, or playing in a band or orchestra. Rather he should sing.

The second emphasis in interpreting Eph. 5:18, & 19, I would call the Psalm-singing-emphasis.

According to this emphasis, Psalm singing, not hymn-singing provides the way to make music meaningful. For the only content that is meaningful content is that which the Holy Spirit inspired infallibly. Hymns other than those found in the O.T. and N.T. are not infallible and are not to be sung in church. Those taking this position say that the word "hymns" in Eph. 5:19 refers to the hymns of Mary or of Elizabeth, which are infallible, and that the words "spiritual songs" means Spiritual songs, songs inspired by Holy Spirit, such as the song of Miriam in Ex. 15, which is also infallible. The Christian Reformed church followed this interpretation until the early 1900's when liberals persuaded the church to have a Psalter and a Hymnal.

Although I do not think this to be the chief emphasis of Eph. 5:19, I am strongly attracted to this

Cannon

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A 21-cannon salute to Karl Neerhof, Sue Maatman, and Verlyn Vander Top, who will be assisting with Cannon production and working their way into editorial positions on the staff.

MEANING IN MUSIC — Continued from page 1 -- exclusive-Psalm-singing position. For besides being a "safe" emphasis, I like it because I find it more fun to sing Psalms than hymns: and that because Psalms are full of riddles, and hymns are not. I glory that I can figure out riddles from the Psalms that not even the disciples could figure out until Jesus opened up the riddle's key in Luke 24:44, 45:

"And he said unto them, These are my words which I spake unto you, while I was yet with you, that all things must needs be fulfilled, which are written in the law of Moses, and the prophets, and the Psalms, concerning me. Then opened he their mind, that they might understand the scriptures; and he said unto them, Thus it is written, that the Christ should suffer, and rise again from the dead the third day."

Thus in this passage Christ opens the riddles of the Psalms: the key is that they declare that the Christ must "suffer" and rise again from the dead."

Using this key, read Psalm 8, and work out its riddle. Find where it predicts Christ's humiliation, and where it predicts his coming glory. Then check your finding with the beautiful explanation of Hebrews 2:5-10.

This exercise will stimulate your interest in the Psalms and will help you appreciate why Saint Augustine said "The Psalmist is Christ!" As Psalmist Christ sometimes speaks of himself as a man, as the suffering servant: "My God, my God why hast thou forsaken me?" (Ps. 22) As Psalmist Christ at other times speaks of himself as God, as the exalted Son: "The Lord said unto me: Thou art my Son. Sit thou on my right hand" (Psalm 2). The riddles of the Psalms baffled the Pharisees (Matt. 22:41-46), but they do not baffle Christ's slaves who know him as both suffering servant and exalted Lord. Though written in the O.T., the Psalms are really intended for N.T. times (see I Cor. 10-11).

Today young people like popular songs with double meanings and symbols needing interpretation. Christian young people have a song book with double meanings and rich symbols, centuries old, the depths of which cannot all be found in a life time. If Christian Reformed young people turn away from the Psalms, it is partly because they haven't been shown the riches of Christ in them. And let's admit it, the older generation for the most part hasn't been shown it either, else why should some of them choose for special music the "I come to the garden alone" variety? Where is the suffering servant and the exalted Son in this song?

But even though I can get carried away with the exclusive-Psalm singing emphasis, this is not the chief emphasis of Eph. 5:18, 19. Meaning in music is found neither in the how (whether with instruments or not), nor even in the what (whether Psalms only, or Psalms and hymns), but in the who: the Holy Spirit filling a born-again Christian. For the phrase "speaking in Psalms and hymns" is grammatically subordinate to "be filled with the Spirit":

"And be not drunken with wine, wherein is riot, but be filled with the Spirit; speaking one to another in Psalms and hymns and spiritual songs . . ."

Saul heard the Psalms of David sung by David himself, but did not yield himself in obedience to the Spirit of God, and so found no real meaning in Psalm singing.

What can we do to escape the evil spirit Saul had, and receive the filling of the Holy Spirit of God?

Today this is the quest of all quests. Some in the Christian Reformed Church seek it by holding hands in a dimly lit room while listening to soul music and watching psychedelic lights. They hope for a "happening". Others in the Christian Reformed Church seek for it in the grand climaxes of the great religious choral literature of Bach, Brahms and Berger.

The words of Eph. 5:18: "be filled" sound a death knell to all such human attempts at finding meaning in music. We are not exhorted to fill ourselves but to be filled. Without the regenerating and filling from the Holy Spirit, the revival of Psalm singing in the vernacular in the Catholic Church on the one hand, and the rejection of Psalm singing in preference for "soul-music" among some Christian Reformed youth, on the other, will fail in bringing satisfaction in music.

For, those who wish to pass from the "vanity of vanity, all is vanity" in music to "your labor is not in vain" in music, must be filled with the Spirit, must be born again of the Spirit, must be in the Lord: "Your labor is not in vain in the Lord" (I Cor. 15:58).

"What must I do to be born again?", we cry. Christ answers that there is nothing we can do: "The wind blows where it wants, so is every one that is born of the Spirit" John 3:8. "... he gave them the right to become children of God . . . who were born, not of blood, not of the will of the flesh, nor of the will of man, but of God." (John 1:12, 13.)

Thus being filled with the Spirit is a sovereign gift. It has to be, for no sinner wants it, even as Paul said earlier in the same letter to the Ephesians: you were "dead in trespasses and sins" (Eph. 2:2). Dead men

BOYCOTT PLAYBOY — the life-style it advocates is incompatible with Christianity.

do not want, they are dead. Dead sinners do not want God's gift of the Spirit. What was true of the Ephesians is true of us: "we also once lived in the lusts of our flesh . . . and were children of wrath." We were "according to the spirit that now worketh in the hearts of those who are filled with the Spirit of God" (Eph. 2:2-4). A Christian who is filled with the Spirit will not boast that his own activity got him that gift; rather he will boast of the electing mercy of God, who "chose us in Him before the foundation of the world, that we should be holy . . ." (Eph. 1:3.) A Dordt College student will marvel at his own new birth as a parent marvels at his new born child. New born children don't have problems figuring out the meaning of their mother's cooing, after being filled with mother's milk.

But if being filled with the Spirit is a sovereign gift which I can do nothing to receive, why does the Bible place these words "be filled with the Spirit" in the exhortation section (chapters 4-6) of Ephesians? Why does He state as an exhortation: "be filled with the Spirit" in the exhortation, "be not drunk with wine"?

It is an exhortation, yet Spirit-filling is also a sovereign gift. This seems a contradiction to human reason.

Yet we know that God's sovereign filling and our responsibility to be filled are both true: they are both in one sentence in Phil. 2:12: "work out your salvation with fear and trembling; for it is God who worketh in you both to will and to work, for the good pleasure." Our responsibility to work at being filled with the Spirit is like one rope coming through a tiny hole in the ceiling; God's sovereign work in us to fill us with the Spirit is like a second rope coming through a second tiny hole in the ceiling. We know not how to tie the two ropes; but above the ceiling, where we cannot see it, they are tied.

If then we have responsibility in being filled with the Spirit, how do we exercise it?

The parallel phrases in I Thessalonians 5:19 provide one concrete answer: "Quench not the Spirit; desire not prophesyings."

To quench the Spirit is to despise prophesyings. To be filled with the Spirit is to love prophesyings. The Greek word for prophesyings refers to the book of the Bible (see II Peter 2:21). Moses as well as Isaiah, David as well as Jeremiah were called prophets. (Deut. 18:15, Luke 24:25.) Our responsibility then in being filled with the Spirit is to read and love the Spirit-inspired prophesyings, the Bible.

How does this responsibility apply in music? Can we be filled with the Spirit in music? By despising musical prophesyings in Scripture, and loving inspired songs: That means first of all, don't despise the Psalms. Perhaps one could be so bold as to say that inasmuch as Paul said "singing Psalms" immediately after saying "be filled with the Spirit", Eph. 5:18 & 19, that Paul intended Psalm singing to be the chief way in which we exercise our responsibility in being filled with the Spirit.

If we sing hymns in addition to Psalms, and if we should, these hymns must follow the same order.

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Letters to the editors - - Berkeley and Viet Nam

Yes, Dordt does follow a "different drummer." And that drummer is Jesus Christ our Lord. But does Dordt College see what His people are doing on other campuses beyond the Christian Reformed fold? Not very clearly. An example is Cal Berkeley, mentioned in the Cannon editorial as one of the do-nothing establishments of higher learning. True, Cal Berkeley is the swirling vortex on some of the most destructive forces in the world: drug traffic, sexual immorality, a surging radical left, and Satan worship.

Cal Berkeley is a battlefield.

But on that battlefield, followers of Jesus the Liberator are giving their last drops of blood. They know people today who are searching desperately for some means to be free of the guilt of sin. Responding to God's call, they are telling people that they must ex-

perience the liberating power of God's love through His unique Son, Jesus.

Our brothers and sisters at Berkeley take sinners into their homes, feed them, teach hippies and students in Sproul Plaza, hand out the Right On Newspaper, speak during "Free Speech" rallies, and print up-to-the-time booklets: How to Talk to the Father, Serve, Be, Love — like Jesus! And they are sending letters to Art Goldberg, who said that he would become a Christian when a million Christians told him that they were praying for him!

This part of our "Forever Family" has its work cut out for it but it just won't be stopped. However, it needs help. Posters, booklets, food, and gasoline cost money. Should Christians be crushed to the point of begging?

Does Dordt College hear the brothers and sisters at Berkeley praying for assistance? Or does Dordt College only hear its own tune? For Christ's sake — Write to them at C.W.L.F., P.O. Box 4309, Berkeley, Calif. 94704.

Ken Wylie

The Forever Family
Dordt Branch

Greetings from sunny and scenic Southeast Asia:

Your invitation to comment Christianly on people and conditions here in Viet Nam is a challenge. I do not take up the challenge because I feel that I can give an adequate Christian analysis of the situation. But I pray that these comments will stimulate and aid the body of believers at Dordt.

(Continued on page 4)

Jerry Vreeman:

THE FORGOTTEN TOWER



Once upon a time, in a far off land somewhere in the great Tsewdim, there was a little kingdom which very few people knew about. It was located right in the middle of huge Woods, but that was not so different, because all of the Great Tsewdim is woods. The people of this unique little kingdom were mostly descendents of the great warrior Naahjnreb, who had many years before carved the land of this province with his own hands out of the terrible dark Woods. (People still say that the great warrior is alive today, living somewhere off in the northern part of the little kingdom, but no one has yet proved that legend.) After the great warrior had held his last remembered council fire, and had taken his great white horse into the mountains of the North, the people of the land had chosen many fine warriors to take his place. As a group, they were to help train the whole kingdom in its enterprise of completely reshaping and defeating the Great Dark Woods.

For many years, that was all that anybody knew about this almost insignificant spot on the Great Dark Woods. Except for the fact that a few of the warriors from this land traveled to other lands to help their people to learn the art of changing the Great Woods; except for that fact, there was nothing else that anyone ever saw or heard to tell them that there was such a place! And no one really knew that these people were masters of their trade. Then, one day, a young brave came down from the north and said that he had received a message from the great warrior. Of course, this immediately threw the whole land into an uproar, and the entire kingdom was very aware of the fact that something was underfoot. As the news of what the young brave had to say became known, it became apparent that he had a new idea to make this little kingdom famous and more useful in its constant struggle to defeat the Great Dark Woods. For the first time in many years, a huge council fire was called, and all of the inhabitants of the land were there.

The young brave first told of his exciting journey to the north, and all of the hardships that he had gone through in order to find the place where the great warrior lived. He told of the strange people, and the terrors of the dark Woods as he had traveled for many days. Then in glowing words he told of his discovery of the great warrior's lodge, and how the great warrior was still as strong and as wise as he had ever been. But he soon shocked the people by saying that the great warrior was no longer happy with all of the work that was going on in the Great Dark Woods around the kingdom, and that he was ashamed of the people for not sharing their inherited skills with the surrounding kingdoms in the Great Dark Woods. The young brave went on to explain how that the great warrior realized the fact that the people were so busy in their own occupations, and in instructing the whole kingdom to be busy in all parts of the great dark Woods, that they no longer had any time to help other tribes and kingdoms learn their trade.

And yet because the great warrior still loved his people, he had this suggestion to offer them for sharing their skills with all the kingdoms around. He wanted them to build a huge tower right in the middle of the king-

dom; one high enough for people to see for many, many miles. Now this was not so unusual, for there were many kingdoms around who had towers; in fact, they would even put their names on them so that everyone could know who they were. But the great warrior wanted something different for his kingdom. They were to build the tower large enough to hold several people at the top, who could spend the whole day flashing messages with mirrors to all areas of the Great Dark Woods. In this way, anyone who wanted to learn some of the skills of this little kingdom would only have to look up at the tower for instructions.

Well, this was such a new idea to the people that they decided to wait several days in order to think it over. Later when they got together again, there was such a rukus that it looked as if nothing was ever going to be decided. At last one wise man stood up, and waited for the people to listen to what he had to say. When at last they gave him their attention, he began by relating how as a child he himself had studied under the great warrior, and how he had often heard the great warrior's desire to spread the skills which he had learned to all peoples so that eventually the terrible dark Woods could be annihilated. As he spoke, a hush fell over the people of this little kingdom as they realized the tremendous importance of what the old man said. Within a few minutes, the whole kingdom was agreed to build the most novel tower in the world to share with the world, the clever skills which they had inherited from the great warrior.

In a short time, the people had constructed a beautiful tower which could be seen for many miles. They appointed a young craftsman in charge of recruiting workers who were not only well skilled woodsmen, but who also were excellent signalmen with the mirrors. On the great day that the tower was completed, and all of the workers were chosen and ready to begin signaling to the surrounding provinces, the whole kingdom once again came out to watch. As the first young signalman climbed up the long ladder to the very top of the tower, a cheer went up from the assembled people who had spent so many long hours in building this dream. It was a memorable occasion in the little kingdom, and it wasn't long before the people of the kingdoms near and far began reading the signals from the tower as they each day began their treks into the Great Dark Woods.

The people of the great warrior's little kingdom soon realized that there were many other things about having their own tower that made their lives a lot easier. When they went out into the woods, the security of knowing that the tower was there flashing out helps was always comforting. When a party of warriors found themselves a long way from their lodges, it took scarcely a glance to know which directions to take back. The gigantic tower became a landmark in that area for many people of the surrounding tribes as well. And all of the people were happy, because they had a beautiful tower, and because they believed that they had made the great warrior happy.

Several years went by, and life went on in a rather normal way for the people of this kingdom. Their skills were becoming better

known in many parts of the great Dark Woods, and the people of the happy kingdom became very famous for the many fine achievements that they had made in the battle against the Woods. The young signalmen in the tower very faithfully flashed their daily messages over and over again.

Soon, however, as is the case with all masters of trade, the people of the little kingdom began to try even better and more improved methods of cutting into the Woods. Groups of braves, and assemblies of warriors got together many times to learn from each other, and to tell of their experiences in the Woods. They talked about, and tried many new ways of training the kingdom, and of helping each individual warrior in his everyday hunt in the Woods. Meanwhile, the young men up in the tower dutifully flashing the same old messages in the best ways that they knew how, could observe the people of the kingdom from their great height in the air; but much of what happened, they never heard about, because no one thought of filling them in on the new methods. What they saw of them were only little glances. Sometimes in the twilight hours, when the signal men were off duty, they heard about what was going on in the little kingdom of Wood conquerers, but no one seemed interested in letting the new methods and the new ideas turn into signals from the well-known tower.

As time went by, the people of the little kingdom forgot all about what they had really built the tower for; in fact, when a young warrior came up with a new way of attacking the Woods just after the heavy winter of the storms, a rare council fire was called during the day, when none of the signalmen could attend. A momentous decision was made that day, and the little kingdom decided to attack as a unified band of warriors deep into the heart of the Great Dark Woods. Within hours all of the people of the land were ready for the onslaught into the Woods, and with the young warrior at the front, they disappeared into the Darkness. And the tower . . . well, the young men just kept right on signaling their same messages, because that is what they had been told to do.

Today . . . somewhere in the great Tsewdim, the little kingdom of warriors is using its skills against the Great Dark Woods, but nobody really knows where. The tower they built is still standing right where it always was—still flashing out the same clever signals—still leading many other kingdoms and provinces in that area, but no longer sharing the inheritance of the great warrior with all lands. The tower will always remain, but what will happen in the future when the young signalmen become too old to share what they know? Some say that eventually the little kingdom will come back and once again spread the news of their talents and discoveries from the tower. Some say that the great warrior will make one last call to his people one day from that tower; but most think that it will just remain what it is . . . another tower with another name hidden somewhere in the great Dark Woods. The great warrior lost his people by giving them the means to conquer the Woods by themselves.



LETTERS TO THE EDITOR, Cont. from page two....
ur (I feel at one with you) struggle with these problems.

The urgency to articulate a Christian direction is becoming increasingly obvious by the bankruptcy of the fundamentally secular direction(s) which Christians and non-Christians alike supported.

On the one hand we see the revolutionary mind increasing its influence phenomenally. One of its marks is its rejection of authority to which even the Armed Forces are compelled to make concessions. That is not entirely bad. The raw unchallenged authority which the Armed Services have sometimes demanded, especially over their members is, in the first place, far beyond that God-given power of the word to punish evil and reward good of which Paul speaks in Romans 13 (of II Peter 2:13ff). In addition to that, this abused authority with its demand for conformity and its frequent suppression of initiative and meaningful responsibility often sees a man more as a cog in the unit machine than as a person created to the image of God.

In reaction to the revolutionary mind we can see a frighteningly brutal reaction on the right. The Army harbors a small, but perhaps representative number of adherents to this position which is often called conservatism. Many profess enthusiasm for upholding the law (and order). What they mean by this often comes out in their statements.

They are the people who vengefully call for bombing North Vietnam back to the stone age. They are the people who in all seriousness call for shooting

long-haired demonstrators. They are typified by the man who bragged to me about how he had watched on TV the news about the Kent State deaths and was egging the guardsmen on to shoot more. Another, upon merely seeing the picture of Jerry Ruben on TV, exclaimed, "I'd like to kill that . . .!"

In figurative language we might say that whereas the right wants to save man from the fire by drowning him, the left would burn him to avoid the drowning. Tweedledee, Tweedledum. It can hardly be said that the one displays more Christian brotherly love than the other.

That leaves the world crying for a solution which can be given by neither horn of the liberal-conservative dilemma. In that situation the need for Dordt College and the direction it should take are becoming urgently obvious.

I thank the Lord for giving me the experience and direction of four years at Dordt. Having seen the tremendous strides toward more distinctive and relevant Christian scholarship and life-style which have been taken in the two years since I left, I'm sure that Dordt can be an even richer blessing now. It would be heartening to see these strides made and lengthened with less harsh fraternal opposition, but I pray that the Lord may soon grant.

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GRAPESHOT PO QU

I enjoy many kinds: marches, classical, Broadway musicals, good choral and orchestral music, and barbershop quartet (not Blackwood Brothers style, however). I like each kind of music for different reasons . . . the kind I prefer at any given time is dependent on the mood I'm in and what I'm doing at the time.

Mick Knierim

I listen to contemporary "rock 'n roll," "hot sounds," "Acid rock," or whatever name applies between the Byrds and Led Zeppelin. The music of the various rock groups express wholehearted, unchained, uncensored opinions of individuals in a syndrome which society has labelled the "Youth Movement" or the "hippy movement." We Christians have failed to recognize the storehouse of talent that the various rock groups and individuals hold . . . there's no doubt in my mind that the evolved tie of folk and jazz and blues and today is a new breed of music. And it is the task of those best-suited Chris-

Virg Van Essen - - Thoughts on Modern Music

Today exists in an age which is erupting with change. Philosophies are denying the existence of anything definite, nations are on the verge of war, many campuses are in an upheaval, and music continues to beat on. Is music just entertaining the people living in this world or does it contribute to the state of affairs in the world? What is being expressed by modern music either explicitly or by implication? How are we as Christians, interested in music, to respond? I would like to address these last two questions while hopefully the first one will be answered in the process. In his book, *The God Who is There*, Francis A. Schaeffer has penetrated rather deeply into the significance of modern music. Allow me to quote from this book several times.

Modern music is often claimed to have been initiated in the Age of Impressionism. Music in this period is designed to give one an impression: the particulars in life are not as important as the impression one receives from the same.

Music in the Twentieth Century has continued to develop along this line. With the discovery of a form of music which seriously distorts sound, "Music Concrete", a message is portrayed which says, "all is relative, nothing sure, nothing is fixed; all is in flux." Music then ends in chaos.

There can be no other terminus when antithesis dies, when relativism is born and when the possibility of finding any universal which would make sense of the particulars is denied. This is the consensus of the cultural environment, and this is that world-spirit which we must reject and into which we must speak. (Schaeffer, pp. 37-38.)

John Cage, a contemporary composer of chance music, has taken this idea of music and challenges the traditional reasons for art. Art no longer exists to communicate ideas and emotions, organize life meaningfully, or to realize universal truths through the individuality of the artist. In Cage's universe, music is only blind chance and nothing comes through but "noise and confusion or total silence."

The mass of people are being caught today by the religious answers presented by this music through the means of mass media.

No greater illustration could be found of the way these concepts are carried to the masses than 'pop' music and especially the work of the Beatles. The Beatles have moved through several stages including the concept of the drug and psychedelic approach. The psychedelic began with their records, "Revolver, Strawberry Fields Forever, and Penny Lane." This was developed with great expertness in their record "Sergeant Pepper's Lonely Hearts Club Band" in which psychedelic music, with open statement concerning drug-taking, is knowingly presented as a religious answer. The religious form is the same vague pantheism which predominates much of the new musical thought today. One indeed does not have to understand in a clear way the modern monolithic thought in order to be infiltrated by it. "Sergeant Pepper's Lonely Hearts Club Band" is an ideal example of the manipulating power of the new forms of 'total art.' This concept of total art increases the infiltrating power of the message by carefully conforming the technical form used to the message involved. This is used in the Theatre of the Ab-

surd, the Marshall McLuhan type of television programme, the new cinema, the new dance and the new music following John Cage. The Beatles use this in "Sergeant Pepper's Lonely Hearts Club Band" by making the whole record one unit so the whole is to be listened to as a unit and makes one thrust, rather than the songs being only something individually. In this record the words, the syntax, the music, and the unity of the way the individual songs are arranged, form a unity of infiltration. (Schaeffer, pp. 42-43)

The Beatles are not the only group presenting the message of today's modern thinking. Janis Joplin, one time member of the group "Jefferson Airplane," another example of the contemporary musician in search of something mystical, unexplainable, undefined; seeking to flee order or constructiveness "Time" magazine (October 19, 1970) states:

"Janis Joplin knew that the aura of self-destruction was part of her appeal . . . as she emptied the bottle" (Southern Comfort) "she grew happier, more radiant, and more freaked out. The spread of the feet grew wider, the stomp more frantic. The flopping mop of hair did its best, but could not completely hide the tightening grimace of the face. As the mouth opened wide, the macadam voice scarred by booze and cigarettes grew louder and bolder:

Time keeps movin on
Friends they turn away
I keep movin on,
But I never found out why.
I keep pushin hard, an' babe
I keep try'n to make it right
to another lovely day." (.54)

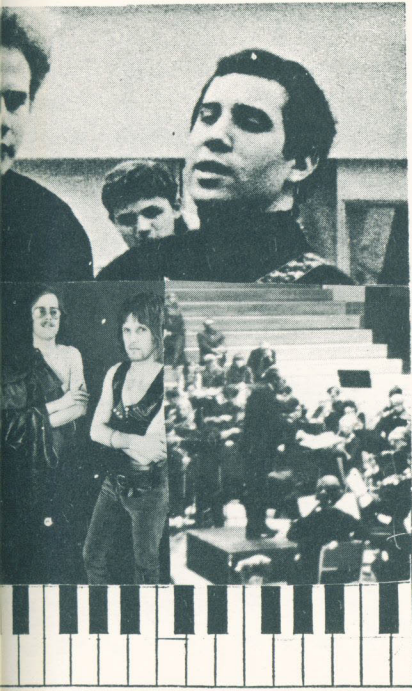
Janis couldn't live with herself. She recently died from a heroin injection.

Modern man has realized, however, that he does not have the answer. As Schaeffer says, men are being able to "stand in the honest integrity of the despair on either level (that of nihilism or that of total dichotomy between reason and meaninglessness) has led to modern thought, being shifted yet one stage farther into a third level of despair, a level of despair, a level of mysticism with nothing there." (p. 56)

This mysticism does not only show itself in "pop" music but also in the music of one of the more well-known musicians in the United States, Leonard Bernstein. Schaeffer did not overlook this.



I— "WHAT KIND OF MUSIC DO YOU LISTEN TO?"



tians to adopt this music and rechannel the sounds to the benefit and glory of the Kingdom of God.

Wayne Farr

I like variations of the modern pop songs. Many of the songs have a lot of meaning, but in the original versions you can't always understand the words.

Bill Lapp

My music is rock. The tunes themselves have a moving rhythm and a definite message. Because of the presentation, the listener gets involved and begins to feel the same way the musicians do. The messages—everyday incidents and problems—strike home to me and start me thinking about my solutions in comparison to theirs.

Stu Cole

Generally, I listen to hard rock. The rhythm and beat are closely attuned to the pace of life of the young people of our times. The message, if one takes the time to listen, is occasionally worthless, but often worthwhile. The

groups I listen to often express . . . well-directed criticisms about our society and way of life. True, most rock music of today has little or no message of God. Instead of seeing this as a sin, let's see it as an area where Christians should be seen and heard.

Warren Swier

I especially enjoy folk rock music because it is the means by which frustrated members of our generation are communicating the problems of contemporary America. As Christians, we cannot present our answer to them unless we really understand what they are saying.

Rena Post

I listen to rock, classical, and religious music. I enjoy rock because of the beat and because I like guitar music . . . the words are significant to me. I like the symphony-type arrangement, and I like the spiritual thing . . . I'm into church music.

Jim Boes

More reactions, especially from East Hall . . .

I listen to orchestrated popular tunes, folk, rock, and jazz. I like orchestra best because it's relaxing—there are no words, and even though I might know the words to the tunes I can still concentrate on other things. Rock music is great—in the proper place and time. I appreciate it if it says something, if I can understand it, and if I can figure out how or why a particular song was written.

I listen to country-western, folk (Simon and Garfunkel), and some rock. There's a lot of confusion in rock music; I think it is an expression of an inner confusion that must find a way out. It expresses the problems of today.

I'm high on folk music. It seems to be a happy medium between other types. As far as I'm concerned, rock is O.K. for a while, but not all the time.

gnificance and The Christian's Response

Leonard Bernstein's "Third Symphony," which he has recorded with the New York Philharmonic Orchestra, gives an example of the same kind of mysticism in music. It is called the Kaddish is a Jewish form of music, a Hebrew paean to God. This form Bernstein has absorbed into his modern unbelief. Now in contrast to the original Kaddish, this one indicates that we can know nothing of what is there, but can only listen to the musician, for he will make something of God for us. In this modern Kaddish, the concert hall is "the sacred house", and in it the artist will "continue to create" you, Father, and you, me." Art is seen as the one surviving miracle God has left. (Schaeffer, p. 70)

is being the dominant thought behind music today gives us vast responsibility as Christians. What should be our response?

In answering this first we must consider two things. First of all, how does a Christian approach music? Here we must realize that Christianity is a matter of the heart and comes to expression in a total life. Therefore Christians must ever work for music which arises as a total art from a heart directed in love to God. Music can never be approached as an isolated event. The act of composition can not be confined to combination of chords, for how is a chord Christian? Rather the total life of a composer enters his composition. His religious commitment, the reason for composing, the message he conveys, and the purpose of purpose of performance all enter into the total art form that is presented.

Secondly, we must ask whether the Christian may use music composed by an apostate. I believe the Christian not only may, but must use this music. An apostate man also produces good music in that it obeys the laws which God has placed in the world for music. Just as man cannot deny the law of gravity when walking, so a composer must work within the context of created laws for music. The sad part is that in most cases it has been the apostate who has done more toward cultivating the music arts than the Christian. It is for this reason we must use his music. Every man, including the apostate man, must operate subject to creation and therefore the Christian can benefit from his work. However, Christians must also test the spirits which move and speak in the total art form and here we must deny the apostate's message.

How are we to respond? We as Christians have the answer to life. Life is a meaningful ordered whole,

cohering in Christ. The Word of God still speaks to the universe. Therefore we reject Cage's meaninglessness and chance speaking, Bernstein's mysticism, and the Beatles' new religious answers.

Let us not reject the types of music that have been used, rather let us as Christians begin to speak with these mediums of music: rock, jazz, the blues, and electronic sound. These types in that they have been discovered are part of God's creation. They have been distorted by the apostate and now need a new directing we even may discover some forms of expression not yet developed.

The rock music idiom is one which speaks to the young person of today with a throbbing beat and a rhythm symbolic of and appealing to the vitality of life. Christian young people are and should be able to respond to their new life in Christ even more spontaneously than a non-Christian, for Christians possess the real life. They should be able to respond to listening by spontaneous physical movement, not in the alienating dance of modern teen's but as Christians joyfully living before God.

Jazz and Blues are musical forms of authentic harmonies, expressing inner emotions incapable of expression in any other way. These too can be a part of the Christian's life.

The idiom of electronic sound is an area which is wide open for discovery. It too can portray coherence, order, and the redeeming element in creation by being composed and arranged with meaning rather than with a chance meaninglessness.

The above is not to deny the need for confessional songs, for these also play an important part in life,

but a Christian lives a total life. Let us broaden our horizons. As Bill Kieft, a Christian presently involved in writing rock music said:

"We need confessional songs, but we also have to write about playing, and celebrating, loving and crying, being born and dying in the creation.... So whether I sing about my confessional life or my social life or my ethical relationship with my friends, it all comes because I live and have my being in Christ." (Christian Vanguard, Nov. 1970, p. 12.)

Let us work to discover new mediums of expression, not confining ourselves to one or two. God created many!

The
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CHRISTMAS JOY issue of Cannon—to be published before Christmas. No lengthy philosophical discourses or verbose dissertations—just free, happy poems, sketches, or short essays about what Christ means to you or about the life of Christ.



MEANING IN MUSIC — Continued from page 2

position techniques as David used in composing the Psalms: as the Psalms are a reflection on previous prophesyings, namely the books of Moses: for example Ps. 1 reflects on Deut. 27 & 28, Psalms 105, 106 and 136 reflects on Exodus and Numbers, so our hymns must be a reflection on previous prophecies, or written revelation, New Testament as well as Old.

Would you be filled with the Spirit in your music? Do you wish in your music for those tears of godly sorrow that work true repentance, tears which only the Holy Spirit can bring, tears that are sweeter than honey? In your music, do you wish to see the glory of God in the face of Jesus Christ, to see Jesus as John saw him on Patmos, the Lord as king over all Roman opposition and as leading his church in chastening love? Then "do not despise prophesyings." Stated positively: seeking music whose words conform to Spirit-inspired Scriptures. Turn away from songs whose words talk about love but say nothing about the love of God who gave his only begotten son to

be condemned for sinners. Turn away from songs whose words talk about peace, but say nothing about the wrath of God which had to be borne by God's dear Son to merit our peace.

Mr. Vander Hart is a graduate of Calvin College and Westminster Seminary. He is presently teaching music in the Sioux Center and Rock Valley Christian Schools.

We were one in the Spirit,
We were one in the Lord.
And we prayed that all unity
would one day be restored, so
they'd know we were Christians by
our love, by our love. Yes, they'd
know we were Christians by our love.
Keep the faith — visible!

EDITORIAL - - - (Continued from page one)

Remaining "distinctively Christian" in singing God's praise can limit our choice of music; but it is necessary to remain consistently Christian in fitting the kind of music we use to the Message that we are conveying. Many students at Dordt are concerned about using God's gift of music to praise His name. Are you?

We have a fantastic means of communicating through music. We can and must reach others outside of our community through music. God has given us the potential and the opportunity to use that potential. Are we doing what we could be doing?

When you think of everything that God has done for us don't you feel like singing in God's ear? Singing is a joy, and joy is gratitude—to God for His gift of music.

People are lonely because they build walls instead of bridges.

It is sobering to consider that when Mozart was 35 years of age he had already been dead for a year.

JOHN KEIZER. . MUSIC AND ATHLETICS

Because this issue of the Cannon has been officially designated as one dealing with various aspects of music, I feel a brief explanation is necessary to indicate why this article should be printed at this time. The substance of this article is based upon attitudes and feelings expressed in numerous locker room, dinner table, and road trip discussions. Perhaps some may feel that I am assuming a problem of more extreme proportions than actually exists, but I urge such people to seriously consider why it is very easily possible for a professional musician to be a member in good standing of a church of reformed persuasion and almost impossible for a professional athlete to maintain such membership.

Acknowledging my bias toward athletics I shall attempt to present the general climate of opinion which exists among athletes generally in hopes that those who see things differently will also be as free to respond. As you read further I hope you feel with me the need for a clearer understanding of the place of music and athletics in the complete life of our student community and the Christian community generally which will be of a more significant nature than merely showing slow motion film of professional athletes in action with a musical background.

Music concerts and basketball games are the most faithfully attended activities at Dordt College. Most students make it a point to see Dordt's music department or basketball team in action. Both concerts and games are held in the new gym but there is a definite difference in the attitude displayed by the people who attend them. Some of the same people attend concerts and games but they tend to act differently, don't they?

No one will deny that music and athletics are distinct methods of expressing one's self. This is evident immediately as one enters the gym to view or participate in either type of event. On game nights the crowd is filled with smiling, excited anticipation heightened by the aroma of popcorn. Fans yell, feet sound, whistles toot, and players puff, all adding to a feeling of tension that sets pulses raising. In contrast, when people attend concerts they enter quietly. There is a subdued, almost hushed atmosphere; the silence broken only by the rustling programs, shuffling feet, and muffled voices.

No one objects to the basic differences which characterize the two types of performances. Each has its specific purpose and fulfills its function in God's creation order. Yet there seems to be an attitude that somehow God receives more glory through one performance than the other. Prayer is offered at the beginning and often at the end of a concert. Quite often an offering is also taken. Do these things somehow sanctify the one performance in contrast to the other? Often people comment verbally or in print that somehow by means of the music those attending a concert feel closer to God being lifted up by the notes of mu-

sic. Is it really true that music is somehow closer to God than athletics? Is it more divine than athletics—that which is divine and thus ranks higher—is of more lasting value—than an athletic event? Is that why we all be playing harps and singing songs in heaven instead of running laps and shooting baskets? Is it physical exertion, bodily contact, perspiration, possibility of injury, or the element of competition which makes athletics a less adequate way to glorify God?

Music and athletics tend to be isolated aspects of college life, a distribution which is accentuated by the fact that it is almost impossible to participate as a musician and an athlete at the same time while attending Dordt College. Since both activities are scheduled at approximately the same time of the day, a Dordt student talented in both fields is forced to make a choice between athletics and music with a choice of one eliminating the other. Both athletes and musicians are talented individuals who devote numerous hours of concentrated practice in order to demonstrate their skills in a public way. Both groups make a supreme effort to do their very best. In either instance natural ability and practice are required to achieve success.

Interesting enough, while Dordt gives no athletic scholarships it does give music scholarships. While most athletes tend to agree that athletic scholarships would probably hurt Dordt as a whole more than help it, most physical education majors would not receive some form of credit for the time they put in. Band and choir people get a grade and one hour credit for their work, why not athletes? After all, who has heard of a musician who was unable to perform because he failed to keep his grade point average in shape, yet Dordt has a notorious history of letting promising athletes at the end of the first semester drop out of their freshman year.

Once a student makes a choice for music or athletics he becomes identified with the group for which he's chosen and each group has its own characteristics. Athletes are commonly considered to be less intelligent, less refined, less cultured individuals with tendencies toward rudeness and unfriendliness. In contrast, musicians are expected to be sensitive, intelligent, cultured, and out-going. Certainly everyone can quote numerous exceptions to such standards for both groups yet why is it a general tendency to think in this way?

It is an easy for musicians as it is for athletes to emphasize one's own particular gift or interest to the exclusion or relativization of any other. Wherever this is the case in the Christian community it comes from a failure to listen sufficiently and sensitively to the voice of Scripture. In Scripture God shows to us a man who played his harp and sang psalms to soothe the troubled heart of King Saul but who also delivered to this king the foreskins of two-hundred Philistines.



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led by himself and his men. In both activities Scripture tells us that he performed in such a way that it is evident God was with him (I Samuel 18).

The testimony of Scripture is clear that God can glorified both musically and athletically. Both activities are integral parts of the way God made man. Thus they cannot be classified of themselves as higher or lower with respect to the extent in which they bring glory to God. The athlete must be able to consciously experience the awareness that what he does at the Dordt College gymnasium is as important before God as anything else done there. This can only happen when fans as well as players humbly, truly, prayerfully acknowledge before God their task to function as His creatures in the total complexity of life.

Unless such an awareness takes place, athletes who open up to be Christians will be forced to continue to live divided lives, plagued by a sense of frustration and guilt for failing to serve God completely. Without a realization of the liberating power of Jesus Christ in effects athletics, a basketball game is only a fruitless attempt to gain personal glory or a certain sense of fulfillment on the part of the players with the fans seeking unsuccessfully to capture some vicarious status through association with the team. Failure to submit wholly to God can only result in the celebra-

rumors of a Cannon-Diamond showdown are false—probably part of a malicious neo-orthodox plot to undermine Dordt publications. Cannon and the Diamond enjoy a meaningful relationship and plan to cooperate to bring quality writing to Dordt College.

tion of a pagan worship service directed to the god which the secular world has made of sports which will amount to an act of blasphemy each time Dordt fields an athletic team.

However, once we realize who we are as the creatures of God's hand and what he has redeemed us to do through Jesus Christ, the broad expanses of meaningful living spread out before us. Then we will realize why it's not necessary that we offer public prayer at the start of a basketball game. Then we can begin to understand how committing a foul—even a technical foul—is no more sinful in the context of a game than

A PASSING THOUGHT FROM A THANKFUL STUDENT

By Merle Meeter

It hit me like a kink in the back—
You know how you sometimes twist around
On you chair, maybe, to reach a book
Or pick up a slipper—and snap!
You feel, don't hear it, and you wince
In double pain (five bucks to the chiropractor).

Well, there I was marking English tests
While sitting up in bed, and feeling
Mighty put upon so late at night,
Not in the least content with my lot.
It had been papers every night, all week,
Till midnight—humdrum! And I'd had it!

Then suddenly I got it—that is, the Lord
Touched me there at that moping moment
With an existential hint of my mortality
Right in the lower back. The general ache
Sharpened rather speedily, so that though first
Disgruntled, I was soon awed and humbled.

Pain put me on my knees up on the bed,
Then set me back-massaging on its edge,
Till, at last, aspirined and ice-packed,
I lay, respectfully contorted, recalling how
The night before I'd laughed and said, "Oh, no!"
When my wife (who has her grounds) said to our
guests:

"I'd rather have a dozen babies than a kidney stone!"

A lot of things seem trivial, even funny,
Until they strike us personally—and pointedly.
But neither poetic nor chance circumstance
Knuckled me over on my bed for that light
Lesson of chastisement—I know my Lord
(Nor did I fail to pray "Thy will be done").

And how exactly and faithfully
My Father speaks, not only in His Written Word
And in our Savior—King, Christ Jesus,
But also in His love through tiny things—
Like that little amber burr of less-than-matchhead
size

That passed quite painlessly soon after midnight.

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VOICES FROM HEAVEN AND HELL

PART II: TRUE SORROW

Judas had said his piece. He had warned people about God's wrath and the awful torments of Hell. He had even managed to get in some words on Truth and Justice. —too bad he didn't follow his own advice. What a hell of a way to go! The morbid nature of Judas' home in the devil's fold is quite different from the other place. Yes, there is another place—and the people from this other place don't just know the Truth,

BUT THEY HAVE IT.
One of them pauses in his singing to speak:
Why am I here? Godd question.
A lot of times I acted like the type that wasn't about to make it.
No, you're right—layin' with another man's wife isn't peanuts to God.
Hardly.
To you it probably looked like I fell head over

heels in love, and lost my senses.
No, you gotta be kiddin'.
I KNEW what I was doing.
Cool. Calculated.
(After we went to bed the rest followed easy—
lay her. . .
make it look like he did it, even though he blew it. . .
Kill him..
lie about it.
Marry her. I had to.)

Things were coasting along real nice. Then Nathan came.
(He sucked me in with that story about the pet-lamb.)
The gnarled finger pointed at me—
"THOU ART THE MAN."
My heart trembled to a stop.
What he said was TRUE.
My life flashed before me, muddled. . . the annointed of God. . . "The law of the Lord is perfect. . . the Lord is my shepherd . . . the Lord knows the way of the righteous . . . the Lord is my refuge . . . the Lord is my light and my salvation . . ."
. . . King of Israel . . .
HYPOCRITE!!

Fear poured out of my heart. I shrank before the prophet of the Lord—withered.
Yet fear turned to shame, and shame to SORROW.

Out of the scungy depths of darkness I cried out.
I CRIED OUT TO GOD.
had gon a-whoring after another god.
Would he forgive?
had wallowed in the slime of sin after sin after sin. . .
Would He forgive?
had trusted in the big ME.
Would he?
Would God? Would He stoop to a sinner who had. . . done this?
WOULD A JUST GOD FORGIVE?
That descended on me—was I truly SORRY?
Was I just sorry because the baby was going to die?
No, Nathan had told me that before.
I wasn't crying out of self-pity like

Judas—that didn't work!
Look what it got him—HELL!
I HAD TO CRY OUT TO GOD.
He's the one I cried against.
That's where the whole deal had to be settled—WITH GOD.
So I confessed my sin to the Lord.
(I don't know what made me think I could hide it in the first place).
I confessed and He heard my cry!
A gracious God took me by the hand and lifted me up—the Lord of Justice and mighty in battle was also a merciful Lord.
HIS MERCY ENDURETH FOREVER.
God forgave. . . but he didn't stop there.
He made a promise.
A promise from God is a deal you don't bet against.
He promised the coming of One Who would "save the souls of the needy and REDEEM them. All nations shall serve Him."

If you're a sinner it applies to you—you're Redeemer IF YOU'RE SORRY.
But run around bein' "Sorry" all your life. You've got to be kidding!
TRUE SORROW SHOWS ITSELF IN JOY.
Like Praise, Happiness, Thankfulness.
Praise Him for His mighty acts,
His mercy,
His excellent greatness,
His REDEEMER.
Let everything that hath breath praise the Lord!
HOW?
By Living
By Dying
By talking
By singing praises—FOR HIM.
HOW?
-----JOYFULLY.
(And joyful praise doesn't always mean "beautiful" praise "in pitch.")

Even monotones can praise God in their sin.
MAKE A JOYFUL NOISE TO THE LORD ALL YE LANDS!
Serve the Lord with gladness.
COME BEFORE HIM WITH THANKSGIVING!
With this last burst of praise, David turned again to the throne of glory and joined in the praise to the Lord.
by David Cummins
Let us always
Thanks to
His Name
With our voices

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